

Spring 1987

# Columbia College Alumni Newsletter

Columbia College Chicago

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# When The Muse Strikes Out



*"The only way I can write a decent story is to imagine no one's going to accept it and who cares."*

F Scott Fitzgerald

If process were product, this page and the one following would be blank because this is an article on writer's block—and painter's block, choreographer's block, photographer's block and composer's block. In short, the subject here is creative block and the struggle all artists face as they try to balance the fabled free-flow of creative energy, the no-holds-barred outpouring of intellect and spirit and emotion and vision with that little voice inside that warns 'If you go too far, you'll slip right over the edge and you probably won't get back in time for dinner'. While the task of acting a little crazy while actually being a whole lot normal is part and parcel of the human condition, artists are the only ones who are expected to be productive while in the throes of exposing their innermost thoughts and feelings for all the world to see. Never mind the creative act itself; the very *thought* of it is enough to bind anyone up for a good long time.

The first thing to understand about creative block is that definitions have no place in this realm of opinion and everybody has one, even if it's only to deny the existence of blocking or chalk it up to lack of talent, technical ineptitude or sheer laziness. These are people, some might argue, who have never experienced a true creative impulse in their lives because the fact remains that almost all artists, including some of the major ones, have either experienced creative block themselves or have enough understanding of the creative process to admit that it exists. But where, exactly, does it exist? A good guess is that it's lodged somewhere between the mind and the brain (and do not get the two confused!), in that place where the *desire* for self-expression and the *ability* to express oneself run smack into the essential *motivation* to create. To want it, to think it, and then do it on a more or less consistent basis is one way of describing the rudiments of the creative process. When that complex mechanism is out of alignment for whatever reason, the artist is stranded in a kind of creative limbo from which, at times, there may seem to be no way out.

If creativity is an act of the ego, and there is much evidence to support this, then it follows that creative block is a 'failure of the ego' as observed by none other than writer Norman Mailer. A healthy degree of narcissism is intrinsic to the creative disposition which must translate information in ways which are at once unique and universal—and often at odds with the public's general sensibilities. According to Pinchas Noy, an Israeli psychotherapist who has published widely on the subjects of originality and creativity, "What characterizes the original creator in science or art is not only the he *can* create—he *must* create. It is the very essence of his being." If the urge to create is so life-confirming, almost organic in its tenacity, then it could be surmised that blocking is more than a little like death; it is the disquieting concept of mortality itself which no mind, however creative, can fully deny. Creative desire is expressed in the title song of the movie *Fame* with the line "I want to live forever!" and the production of art as a means of buying into immortality is widely acknowledged. Perhaps it is not so inconsequential that man alone among animals is endowed with the gift of original creativity and man alone must come to terms with the knowledge of his inevitable death.

*"I often feel we choke because we expect each word we write to be brilliant and permanent, each brush stroke to change the course of visual art."*

—Lydia Tomkiw, poet and performer

But, while they are still among the living, Noy recognizes the extraordinary leadership role creative artists play by using their hypersensitive 'antennae', or powers of perception, to detect social change *as it is happening*, without waiting for society to formally recognize it. Noy continues: "The creative individual also has a very strong belief that what he is doing will ultimately prove right even when his investigations fly in the face of informed opinion, even when he knows his 'new' approaches may bring disapproval and ostracism." As they say, it's lonely at the top, even for a creative genius, but maybe it's lonelier for those whose 'antennae' have short-circuited while they were trying to find a way up.

(continued page 2)



*"Writing is not a profession but a vocation of unhappiness."*

—Simenon

While Noy's concept of the artist's perceptive 'antennae' seems a generally positive, even flattering, simile, psychotherapy and its parent professions of psychiatry and psychology have not been nearly so kind in characterizing the creative process. Freud, who actually admired artists and felt at one with them through his voluminous writings, likened the artist to an exhibitionist who "... gives expression to his fantasies, particularly oedipal ones of infantile desires, by translating them into a socially acceptable form, thus awakening pleasure by stimulating repressed desires in public." He also felt that artists, as a group, were "... introverted to the point of borderline neurosis, but in contrast to the neurotic, the artist succeeds ... [in life] by using art to find a path that leads back from fantasy to reality." In short, even if the artist's product is admired by society, the creative process is held in suspicion, giving rise to the speculation that what the public really wants is art without artists. Small wonder that the artists themselves, real live, warm, breathing human beings who would prefer not to be labeled neurotic and infantile, might feel self-conscious about engaging in the creative process and, therefore, incur a block.

Freud's comments are mild compared to those of 1950s psychoanalyst Bergler who disparaged blocked writers as "... oral regressives who craved the mother's breast ..." and could not personally fathom a writer's reasons for wanting to write. Not surprisingly, he held little popularity with writers and whatever therapeutic value his research, which was extensive, may have had was overshadowed by his insistence that "Normal people just don't feel compelled to write!" One might assume that the creative process would be fatally hindered by frequent normality checks.

More sympathetic and understandable, though unsupported by scientific research, is German dramatist Johann Schiller whose metaphor on creativity was interpreted by Freud thusly: "In the case of a creative mind, however, the intelligence had withdrawn its watchers from the gates, the ideas rush in pell-mell, and only then the great heap is looked over and critically examined." On describing what can inhibit creativity, Schiller postulates, "You are ashamed or afraid of the momentary madness which is found in all real creators, and whose longer or shorter duration distinguishes the thinking artist from the dreamer ... you reject too soon and discriminate too severely."

But madness, even momentary madness, is a tricky business and while they may create in another world, artists have to live in this one. Recent scientific studies indicate a striking correlation between creativity and manic-depression, a bipolar illness that pits the thinking, knowing and critical left hemisphere of the brain against the feeling, intuitive and uninhibited right. While manic-depression affects about 1% of the general population, the figure rose to near 30% in a 1983 study of 100 British writers (another study of this type is currently being conducted in Paris with 50 artists from a multitude of disciplines). According to psychologist Kay R. Jamison, "Mild mania can supply intense energy as well as a way of seeing reality that, filtered through a creative mind and a discerning intellect, can be highly conducive to artistic productivity." It should also be pointed out, however, that manic-depression is often accompanied by alcoholism, an illness which has been associated with the artistic temperament as frequently as madness, but which, in fact, is debilitating to the creative process.

Broader studies will further illuminate the cause-and-effect of manic-depression and the artistic individual but there are a number of professionals who remain unconvinced. One of these is Dr. David Solomon, a Chicago psychiatrist and member of Columbia's Board of Trustees. "I totally disagree with the myth of the mad creative genius," he says. "It arises from the essential romanticism—the emotional intensity—of the creative process. But the fact is that you must be in a state of equilibrium—physically, emotionally and mentally—in order to be consistently and productively creative. If you're going to expose your innermost self, you must have the confidence of knowing that you can return to a more private state at will." While artists may, indeed, be 'outside the norm' of society in that the average man or woman in the street is probably not an artist, they are far from abnormal.

*"A young artist encountering block for the first time is in a state of terror that it might go on forever."*

—Suzanne Cohan, Chairperson,  
Interdisciplinary Arts Education

Cures and even preventative measures to counter the effects of creative block run the gamut from the time-honored brisk walk to brainstorming to audio-visual monitoring. Most artists are adept at these tricks of the trade and an informal survey of the Columbia community elicited a veritable Pandora's box of treatments, including sleep therapy, that is allowing your subconscious to 'dream' up a resolution to an artistic problem; using new tools; editing or copying a master-work as a way of priming the artistic pump; exposure to new stimuli whether it be in a gallery, museum or hardware store; and limiting the scope of your project with outlines and deadlines, thereby limiting the scope of the block itself.

Professional treatment of creative block has centered almost entirely on overcoming writer's block, although some elements can be extrapolated for use in other creative disciplines. There are at least three Gestalt and transactional therapies and another four in the behavioral literature. Within the latter category, Erik Erikson's ego approach to describing and treating writer's block is notable in its emphasis on endowing the ego with trust and hope, autonomy and will, industry and competence, all of which are involved in finding creative solutions to problems. His treatments direct attention to the vulnerability of the ego, to irrational ego defenses and to problems created by guilt, anxiety and trauma. But, because of the superiority of the ego to the id, the artist can develop methodologies for overcoming these problems.

As might be expected, therapies of this type place the artist in a commanding role over the creative process and, therefore, over the block itself. They may involve making a contract (with yourself) to do something distasteful—cleaning the oven comes to mind—whenever a predetermined creative output is not met. Therapy of this type is called 'productive avoidance' and the term is apt. A related therapy involves the artist administering rewards, such as a restaurant meal or a day off, for a prescribed amount of work completed. The success of these contingency therapies suggests that the creative process is subject to ordinary laws of reinforcement.

Can work generated under contingency therapy be considered truly creative? While most psychologists hold that meaningful change must be internally generated and that creativity cannot occur without spontaneity, clinical psychologist Robert Boice studied three groups of artists who 1) were forced to write five days a week encouraged by strong external contingencies; 2) were left to write spontaneously with no contingencies; and 3) were expressly forbidden to write unless an emergency situation demanded they do so. All were academicians who had experienced some degree of writer's block. Quantitatively, the results showed a marked increase of productivity among the first group, a very slight increase among the second group, and, not surprisingly, almost no work from the third group. Qualitatively, the employment of original ideas among participants in the first group was much greater than from the other groups. In addition, members of the first group described the process of writing as being far more enjoyable than did members of the other two groups. This gives credence to the role *determination* plays in separating the productive and non-productive artists. Or, as expressed by an anonymous artist and repeated by Columbia's own Jim Martin, "You've got to feel the fear and do it anyway."

In contrast, most transactional and Gestalt therapies place the cause of creative blocking on authoritarian figures, such as teachers, parents, professional mentors and others the artist feels will be let down by a poor performance. Obviously, the operative theory here is that no creativity is possible in the face of the artist's grandiose expectations. One treatment involves the therapist encouraging the artist to write (or paint or compose) as badly as possible, thereby living out his worst fears. However, most artists find that they simply cannot perform badly, even when consciously trying.

*"Being creative is a very risky business. It requires a great deal of courage to put yourself on the line for all the world to see. You are making yourself terribly vulnerable."*

—Dr. David Solomon, psychiatrist

Much like the black holes that dot outer space, creative block is detected by what is *not* present rather than by what is, a condition that is elusive, mysterious and wide open to speculation. Perhaps it is best left that way. A scientifically researched, analyzed and tested formula designed to trigger the creative process holds about as much charm as planned spontaneity; it would be a cure that is worse than the illness itself. The magical, marvelous human factor which is the catalyst of creativity generates its own share of problems but it has also given life to such wonders as the *Pieta*, *Ulysses*, the Cathedral of Notre-Dame, *Citizen Kane*, Beethoven's Ninth Symphony, *Death of a Salesman*—you fill in your own blanks. It may be wiser, and in the end more productive, to regard creative block as a part of the creative process rather than its antithesis. To be sure, most artists when confronted by a block pack up their easels (or typewriters or cameras) and take some time off to get reacquainted with the sensibilities that fuel the creative impulse. And while this interruption may not be welcome, it serves a purpose in the same way that pain does, as a means of telling you that something within needs attention. Although we may never get used to the darkness that descends when creativity stops, maybe it's not such a bad idea to dim the lights every once and a while. ■

## Public Hearing Garner Support for Artists' Live/Work Space

Following-up the feature article in our last issue ("Spaced Out in Chicago") is an encouraging report from the Chicago City Council's Committee on Special Events and Cultural Affairs which held a public hearing on March 19 on joint living and working space for artists. Chaired by Alderman David Orr, the hearing drew an overflow crowd of more than 200 artists, arts advocates, business-people and city administrators who gave and heard testimony on the need to define, clarify and rectify impediments to the individual artist's most urgent space need, the live/work arrangement, which is currently outlawed under Chicago's complex and contradictory zoning and building code regulations. Additionally, the subject of financing programs for both artists and building owners was discussed as a means of developing protected Arts Enterprise Zones to guard against gentrification. In moderating the proceedings, Orr reiterated the Mayor's commitment to cultural affairs as an integral component of the city's economic base. Although all agreed that the hearing constituted 'a first step,' Orr asked for, and got, an almost-unprecedented agreement among a number of city officials to work with arts administrators on resolving the issues at hand and implementing interim adjustments while strategizing on long-term solutions. Watch this space for further developments on this issue. ■



## Staff Profile

# HORACE JIMERSON

## Director of Instructional Media Services

What kind of background is required for a Director of Instructional Media Services? In the case of Columbia's Horace Jimerson, it's a wildly eclectic mix that includes undergraduate and graduate degrees in sociology, a stint as a cab driver while working his way through Roosevelt University, and pre-Columbia careers in market research, insurance and public aid. In short, it takes someone who is curious, service-oriented and receptive to ever-changing trends and developments such as those which define the contemporary technological scene.

"My first job was as a public aid worker," Jimerson observes. "But it's a career with a traditionally high burn-out rate. I was no exception. One Friday I went out to lunch and just couldn't force myself to go back and face the frustration of massive human need colliding head-on with massive bureaucratic paperwork. Subsequently, I worked as an Audio Visual Coordinator, as a market researcher for an insurance company and as the operator of my own multi-media business. When I answered the advertisement for a Visual Arts Manager at Columbia College, which I had never heard of, I thought the job would be something like my previous A/V position. Boy, was I in for a shock!"

The year was 1972 and many of the technological advances taken for granted today were not even thought of then. As Jimerson remembers it, "Expenditures were, at most, 10% of what they are today. Nevertheless, we tried to get the best equipment we could, even if it meant renting, borrowing or making deals with some of our student intern employers to use their equipment and studio facilities. I hope today's Columbia students appreciate the luxury of using fully professional studios right here almost anytime they want."

Naturally, equipment used in the learning process is subjected to a high amount of breakage and malfunctioning due to misuse or simple lack of understanding of the mechanism. "We spend more money today on fixing things than on purchasing

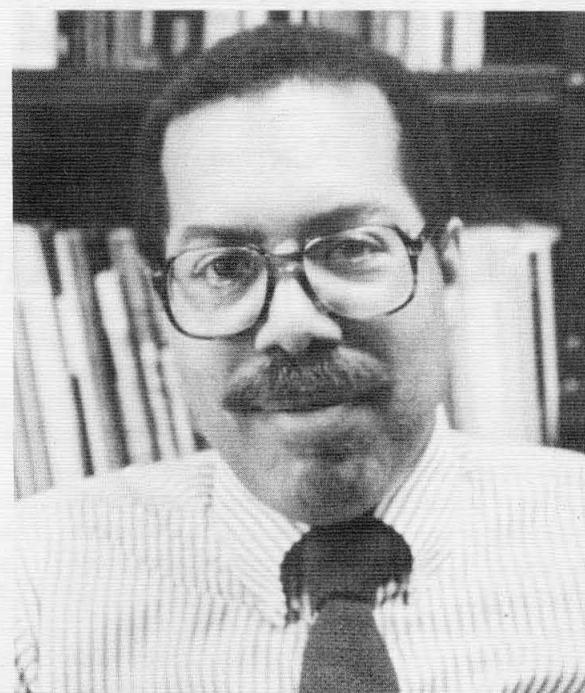
them," Jimerson points out. "Nevertheless, our priority is to get the exactly right piece of equipment to do the job in a given instance. The companies I buy from are always amazed at the quality of the equipment we give our students access to. We promote our instructional facilities as state-of-the-art and they really are."

But the high quality of Columbia's equipment and facilities doesn't always equate with the lack of quantity. "We never have enough Bolexes, camcorders, computers—you name it," Jimerson concedes. "But this is the usual condition in most colleges, unless you're talking about the Ivy League or other high-tuition schools. This means that part of the challenge of learning is being assertive, even aggressive, about securing time on the available equipment. But being assertive and aggressive are also attributes students will need to succeed in the business world."

While purchasing and fixing equipment represent Jimerson's most basic responsibilities, he also serves a teaching role, instructing staff, faculty and students on how to use equipment properly and, thereby, prevent problems from developing. Toward this end he espouses the MBWA philosophy—Management By Wandering Around.

"I probably come into greater contact with more areas of the College than anyone else here," he speculates. "Some days I just start on the 15th floor of the Main Campus building and slowly work my way down, poking my nose in here and there. I'm able to avert a fair number of emergencies this way."

As might be expected, the needs of the Photography, Film, Radio and Television Departments make the most demands on Jimerson, but, he says, "Columbia is a very media-intensive school in all of its departments. Not only do we teach many highly technological subjects, but even in journalism and advertising classes, media is a favored way of presenting instruction. We spend \$25,000 a year in film and tape rental alone—that's more than many comparably-sized colleges spend in pur-



chasing! And our slide, film and videotape library is an outstanding collection that's becoming better every year."

Asked to name the most unusual piece of equipment he ever procured for use at Columbia, Jimerson is quick to remember. "It was a helicopter. We needed to transport a late-arriving commencement speaker from O'Hare to Meigs Field. I only had a couple of hours to work on that one and it was a pretty close call. I'm glad we don't use helicopters around here as a matter of course."

Jimerson, who lives in Evanston, counts reading, travel and wine collecting and tasting as his hobbies, although he emphasizes that "I am not a wine snob. I enjoy the intellectual and social stimulation of learning about wines, tasting them and visiting wineries. I concentrate on bottles in the \$5 to \$10 range."

It's only natural that someone who has been with the College for 15 years is one of its staunchest proponents. "The great thing about Columbia is how it keeps you young," Jimerson says. "Being in a college setting, always around students who are discovering themselves, discovering life, sparks my own curiosity and keeps me looking at my job, and my life, in new ways. I try to help the students who I come in contact with to see college as a fantastic candy store. And the best thing is, you can actually have all this wonderful stuff!" ■

# Columbia Happenings

## News of the College, Faculty and Administration

**Nat Lehrman**, a longtime associate of the *Playboy* publishing empire, has been named chairman of Columbia's Journalism Department, succeeding the late Daryle Feldmeir. Lehrman, who holds an undergraduate degree from Brooklyn College and an M.A. from New York University, began his journalism career as a travel writer and editor. He joined *Playboy* magazine in 1963 as Associate Editor, rising to Assistant Managing Editor and, later, Editor of the New Publications Department. He became Editor of *Oui* magazine in 1975, was promoted to Associate Publisher and then served as President of the Playboy Publishing Division. On his appointment, Lehrman said, "I welcome the challenge and, after many years of part-time involvement at Columbia, I look forward to my full-time commitment to the College. For the department, I believe we must recognize that the concept of journalism nowadays covers all means of mass communication. While curriculum in the department is now newspaper-specific, I plan to foster its growth into a broadly-based Journalism Department with several subdivisions." ... A new chapter of the **Windy City Business and Professional Women (BPW)** has been formed at Columbia under the auspices of the AEMMP Department. Chris Minski, local sales manager for WGCI and a 1976 alumna of Columbia's Broadcast Communications curriculum, addressed the chap-



Nat Lehrman

ter's inaugural meeting on April 22. BPW, the largest organization of working women in the world, invites

Columbia alums of *both* genders to join and share professional contacts, career strategies and friendships. To receive more information, including the date and location of the next meeting, call 663-1600, extension 652 or 653 ... **John F. Olino** has been appointed Director of Financial Aid, replacing Ray Pranske who relocated to Florida in December. Olino comes to Columbia from Triton College where, for thirteen years, he worked in education administration and served as Director of Financial Aid and Veterans' Affairs ... **Peter Thompson**, of the Photography Department faculty, has completed *Universal Hotel*, a documentary film about two political prisoners involved in a medical experiment at Dachau in 1942. The film is now a part of the educational program administered by the Dachau Memorial Site and Archives. Thompson also has been awarded two simultaneous Illinois Arts Council Artists Fellowships, one in filmmaking, the other in screenwriting/playwriting. This is the second time he has received this double distinction ... *Dubrovsky*, an opera by **William Russo**, director of the New American Music program, premiered on March 16 at Joseph Papp's Public Theater in New York City ... **John Schultz**, chairman of the Fiction Writing program, won a \$2,750 City Arts grant for his work as editor of *F* magazine publications *f*<sup>3</sup> and *f*<sup>4</sup>. ■



# New Research Center In Chicago Strives to Preserve and Promote the Legacy of Black Music

by Angus Paul

It's possible to switch on the television set, leave the room for a moment, hear Afro-American music accompanying a commercial, sit-com, or religious program, return to the TV, and see only white people playing and singing—"no black people anywhere," according to the music scholar Samuel A. Floyd, Jr.

And most viewers won't recognize the song's Afro-American roots, he said in an interview, in part because scholars and teachers in this country have stressed the music of Europeans, rather than that of blacks or other Americans.

"People aren't being educated; they're being half-educated," he argued. "Any time you educate people from the standpoint of European music and European culture, you're producing a highly ignorant populace when it comes to the music of its own culture."

## Hopes to End 'Miseducation'

Mr. Floyd hopes to help change that system of what he calls inadvertent "miseducation" through his efforts as director of the Center for Black Music Research at Columbia College here.

Facilitating, stimulating, and disseminating scholarship on blues, gospel, Creole, jazz, and other kinds of black music are the goals that shape the activities of the center, which was established in 1983 and has received support from the Borg-Warner Foundation, the Lloyd A. Fry Foundation, the Kenneth and Harle Montgomery Foundation, and the National Endowment for the Humanities.

Mr. Floyd, the assistant director, Marsha J. Reisser, and four other staff members are developing computerized reference tools, planning a conference for October, working on the latest issues of a journal and newsletter, and making preparations for a black-music-repertoire ensemble—all of which should contribute to an increased awareness of the characteristics of Afro-American music that have become "part of the general American musical sound," Mr. Floyd said.

That phenomenon, he pointed out, has "gradually crept in and now it's here. And that's fine, because it helps mainstream black culture and black music, and it creates more cultural understanding. Those are positive things."

At the same time, he said, ignorance of the Afro-American influence on much of today's music could perpetuate a still-present, and dangerous, notion—"that black people haven't contributed anything significant to American culture, or to culture in general."

## 'Change Is Taking Place'

For Americans as a whole to become better educated about their own music, whether by blacks or members of other groups, the musicological establishment has to increase its receptivity to music outside the European classical tradition, Mr. Floyd argued.

Musicologists have tended to frown on American music, he said, in part because they "feel it's an informal music that doesn't fit in with the formal music of the curriculum."

He added, however, that "for the first time I think we can say that some change is taking place. One of the reasons is that younger musicologists want a broader viewpoint."

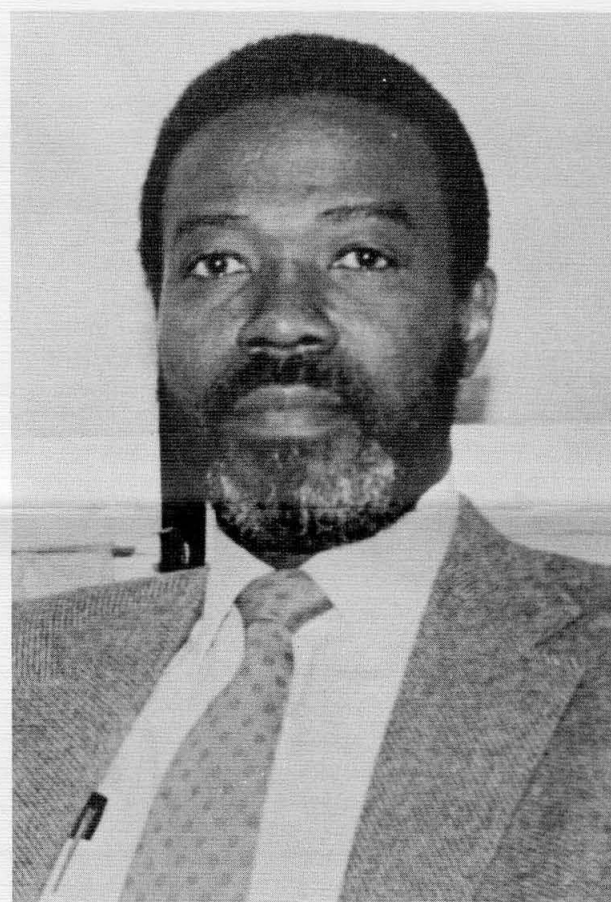
The field of ethnomusicology—which examines the relation among culture, music, and society throughout the world—has done much to foster research on non-European subjects. Since the 1960's, Mr. Floyd said, "an increasing number of people have been writing dissertations on areas of black music, and most of them end up working in ethnomusicology programs."

Although quite a few institutions have a strong curriculum in jazz studies, for example, Mr. Floyd said he knew of no college or university degree program devoted exclusively to black music as a whole. Scholars instead run across such things as advertisements "for somebody to direct a jazz band and teach a course

in some phase of black music," he said. "That's the typical kind of position out there."

Other scholars in the field have had to earn a doctorate in a traditional musicological area, accept a faculty appointment they've won on the basis of their specialty, then study and teach black music as time allows. Mr. Floyd noted, for example, that Eileen Southern of Harvard University, author of the influential book *The Music of Black Americans*, began her career in Renaissance studies.

"What we're asking people to do to some extent," he argued, "is to become specialists in a field, then to do so over again on their own."



Sam Floyd

## Paucity of Black Scholars

Mr. Floyd hopes his center will be able to provide a few more men and women with the means to pursue an interest in research on black music. His ambition is to have two fellows-in-residence each year. Primarily they would engage in scholarship, but they would also teach.

The program would help address an issue that observers have sometimes raised—the relative paucity of black scholars in black-music research.

In discussing what he called "a difficult topic," Mr. Floyd first pointed out that "there just aren't many black scholars compared to white scholars" in any field. At historically black colleges, for instance, he noted, the mission of faculty members is primarily to teach, not to do research.

And at black institutions that have master's programs, he added, teachers "are very much concerned about their students' being able to pass entrance exams at schools that offer Ph.D.'s, like the Eastman School of Music, the University of Illinois, or the University of Michigan—none of which is going to ask questions about Jelly Roll Morton."

Mr. Floyd thus anticipates offering fellowships to, among others, "people who wouldn't ordinarily be able to do their work because of heavy teaching loads in black colleges," he said. "I would hope that the opportunity to have the support to accomplish what they'd like to accomplish would encourage more black scholars to do research in this field."

## Developing a 'Union Catalog'

Such research will be aided by a tool the center's staff members are now developing—a "union catalog,"

or computerized data base, that will enable scholars to find the books, records, scores, and other materials that six Chicago-area institutions have on a particular black musician, say, or a certain kind of black music. The institutions represented are the Columbia College Library, the Carter G. Woodson Regional Library of the Chicago Public Library, the Newberry Library, and the music libraries of Northwestern University, Roosevelt University, and the University of Chicago.

A national union catalog—to list the holdings of leading black-music institutions across the country—is something the center is likely to help organize in the years ahead.

Moreover, it will continue to sponsor conferences for which scholars are asked to write papers on topics often neglected in the past. This year's will take place in New Orleans in October and focus on Creole, gospel, and other kinds of music whose development in that city is not well known. Myths about jazz there and in Chicago earlier in this century will also be examined.

Papers from the conferences and elsewhere are published in the *Black Music Research Journal*, which Mr. Floyd founded in 1980 and continues to edit. Beginning in 1988, it will appear twice rather than once a year.

Mr. Floyd plans to bring the fruits of research—the rediscovery of forgotten compositions, for instance, and knowledge of how they were meant to be performed—to popular audiences through the Black Music Repertory Ensemble, which may make its debut in October.

The ensemble will consist of 11 instrumentalists and 3 vocalists with a stylistic range encompassing everything from the blues, folk music, jazz, and ragtime to classical and contemporary concert music. Mr. Floyd hopes they will perform in Chicago, at major U.S. cultural centers, and on records. T.J. Anderson of Tufts University has been named the group's first director, and Hale Smith of Xavier University of Louisiana its orchestrator.

## Need for Reference Books

The scholarship that will, among other things, contribute to the ensemble's success will involve writing biographies, analyzing compositions, doing field work, and investigating historical matters—such as the musical side of the Harlem Renaissance, the subject of a forthcoming special issue of the *Black Music Research Journal*.

According to Mr. Floyd, however, one of the most important endeavors in the near future will be the preparation of reference books. A landmark project in that area is the *Bibliography of Black Music*, edited by Dominique-René de Lerma of Morgan State University. Greenwood Press published the fourth volume in 1984; more are on the way.

Mr. Floyd himself, along with his assistant director, Ms. Reisser, has put together an annotated bibliography of biographies of black musicians, which Kraus International Publications is scheduled to bring out next month.

Discographies, dictionaries (of black-music terms, for instance), and additional bibliographies are also needed, said Mr. Floyd, to advance further a discipline that already sustains not only the *Black Music Research Journal*, but also the journal *The Black Perspective in Music*, edited by Ms. Southern of Harvard.

New homes for scholars in the field are emerging, as well—in the planning stage are the Black Music Archives at Morgan State under Mr. de Lerma's guidance, for instance, and the Thelonius Monk Center for Jazz Studies in Washington.

In the words of Mr. Floyd, the study of black music is "healthy and growing healthier."

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## President's Column

# A Word In Favor of Commitment

The word 'commitment' is bandied about quite a lot these days, frequently in reference to the difficulty members of the massive Baby Boom generation have in making them. We, who were so encouraged in our youth to explore new horizons in our personal, professional and community worlds seem nearly paralyzed now that the time has come to make a stand, to put down roots. Certainly, it's a whole lot easier, in the short run, to remain footloose and fancy-free but the error in this is that most of us are hoping to stick around for the long-run. How fulfilling our non-demanding non-involvement will be ten or twenty years hence remains to be seen.

All of which is a round-about way of bringing up the subjects of the alumni Annual Fund and alumni Board nominations. The heavy financial demands of

higher education make the operation of a tuition dependent institution like Columbia more difficult every day, so we need to raise money from private sources like corporate and foundation donors and individual contributors like the members of our alumni group. In recent years, Chicago's philanthropic community has shown increasing commitment to Columbia's unique educational mission. I regret to say that alumni contributions have not kept pace. I would ask my fellow-Columbians to show some far-sightedness in regard to this need and respond to the Annual Fund mailing which was sent to you last month. As has been said many times before, the dollar size of your contribution is not nearly as important as the level of participation we hope to achieve. As for the Board—we're looking for a few good men and women to help

direct and fulfill the College's mission. To nominate yourself for one of the four Board vacancies that will open in September, write to me in care of the Alumni Relations Office at the College address listing your reasons for wanting to serve and your qualifications (a resume will do).

The deadline is July 1, so please get your nomination in the mail right away. I look forward to hearing from you. ■

Sincerely,

*Julie Ellis*

Julie Ellis '75

President

Columbia College Alumni Association

## Matching Endowment Campaign Nears Deadline

"And the days dwindle down to a precious few..." is the refrain that is evermost in our thoughts as the July 15 deadline for the federal Department of Education's matching endowment grant program nears. The award would match our \$500,000 contribution on a dollar-for-dollar basis, accruing a \$1 million endowment fund whose interest would help meet the College's annual operating budget. As of this writing, with about 45 days remaining in the campaign period, \$150,000 remains to be raised.

"The establishment of an endowment fund at Columbia College is a monumental turning point in the life of this institution," remarked Jack Wolfsohn, Director of Development. "The fact is that the future of Columbia is inextricably tied into the source of our revenues. If we remain disproportionately dependent on tuition-related income, as we are today, then we face the prospect of raising tuition beyond the ability of our students to pay or receive financial aid sufficient to cover tuition costs. But the income from an endowment fund would allow us the independence and security to plan our future without the constant threat of tuition increases."

Alton Harris, chairman of Columbia's Board of Trustees, concurs, adding, "Anyone who has ever given serious thought to making a gift to Columbia College should take advantage of this opportunity to double the effectiveness of a contribution at this time. You simply cannot beat the earning potential of this investment, and I mean that from both a monetary and an educational perspective. We have a long way to go before July 15 but I'm counting on Columbia's loyal supporters to rise to the occasion."

Give as much as you can or as little as you must but show your continued support of Columbia's unique educational role with a contribution to the matching endowment grant program today. Mail to: Matching Endowment Grant Program, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605, or call Jack Wolfsohn at (312) 663-1600, extension 415. ■

## Soviet Visitors Highlight Similarities, Differences of Cultures



Photo by: Jennifer Wolfe

In an effort to promote peace and understanding between our disparate, and often antagonistic, cultures, two young women from the Student Council of the U.S.S.R. visited Columbia this March, providing an unusual and stimulating discussion both in the classes they visited and in an open forum with interested members of the Columbia community.

Chicago was the third stop of a two-week U.S. tour for Olga Drachova and Svetlana Grishina, both 20 years old and economics students at the University of Moscow. Their dress was stylishly casual, virtually indistinguishable from that of U.S. students, but their conversation indicated a point-of-view that was, for the most part, worlds apart. They were not aware that the term "Iron Curtain" is generally used to describe the division between the Soviet and Western worlds and stated that the Soviet army had been "invited into Afghanistan by pre-arranged agreement" to battle rebel troops. They also said that AIDS had been introduced into their country by foreigners attending the Goodwill Games last year. According to them, the use of drugs had also been introduced to Soviet teenagers by foreigners.

With a curriculum in the arts and media, Columbians naturally turned the conversation to the subject

of which American films and television programs were popular in the U.S.S.R. Grishina responded that *The Sound of Music*, *The China Syndrome* and *Rambo* were currently being shown in Soviet theaters but said that most TV programming was Soviet-made and of an educational nature. An exception was the showing of portions of the mini-series, "Amerika" which depicted the Soviet take-over of America near the end of this century.

"It is very upsetting to see the Soviet people shown this way," Drachova commented. "These films are not worth seeing as they result in distrust among nations. My brother is a Soviet diplomat and he couldn't sleep at night after seeing this show."

The Soviet visitors and those they addressed reached common ground on the subject of peace and the urgent need for understanding between the world's two super-power nations. "We think that America is a great country," Drachova said in closing. "We are greatly interested in comparing our lifestyles. We can pick up a lot of information here... Politics influences all the fears of our lives. We must join together to prevent war—together, we must struggle for peace." ■



## Alumni Profile

# Maestro of the Recording Studio

Anyone who thinks that owning a recording studio makes for a glamorous existence need only suggest this concept to Reid Hyams to elicit a diatribe which unequivocally disputes any such notion.

"People keep telling me that my life is supposed to be filled with beautiful women, backstage passes and all-expense-paid trips to the Coast," he says with feigned bewilderment. "But there's a gap about as wide as the Grand Canyon between media fantasy and hard, cold reality. Running a recording studio is *work*. There are some nice perks, sure, but I get really peeved when I hear someone categorically describe this business as 'glamorous.' On the other hand, I'd be lying if I said I didn't love it."

As part-owner of Chicago Trax Recording, Inc. at 3347 N. Halsted Street, Hyams well knows where-of he speaks. Since graduating from Columbia's music program in 1977 he has observed and experienced the ups and downs of the studio recording business, a field he initially conceived of as a conduit for his own musical compositions.

"I came to Columbia specifically to study with Bill Russo," Hyams recalls. "I thought I'd pursue a career in playing [piano], writing music and teaching. I thought, too, that I could become involved in studio recording in some minor way so that I could record my own music at no cost or low cost. But, after about six months, it became apparent that there simply was no time for composing or playing. Without my express consent, I'd become a businessman."

His first real studio experience was somewhat furtive, sneaking into one of Chicago's major studios, a 16- and 24-track facility, at night when the principals were gone. "I knew one of their engineers," he says, still reluctant to name the studio in question. "When Styx or the Ohio Players would cancel, we'd record all night, 'til 7 or 8 in the morning."

'We' was Hyams and his longtime partner, Al Ursini, now one of Chicago's premier engineers, and a former Columbia student. The two met while working their 'straight' daytime jobs at United Parcel Service. Around 1976 Ursini took the plunge into fulltime studio engineering when he bought into a small Chicago studio called Birdland.

"I was recording education tapes to accompany a composition book I'd authored with Bill Russo," says Hyams. "Although Birdland provided in-depth technical experience, it may have been even more valuable as instruction in how *not* to run a recording studio." According to Hyams, repossession of equipment was an everyday occurrence and the equipment that remained wasn't maintained properly. Accounts receivable went uncollected, accounts payable went unpaid. "It was a crying example of poor business practices, or, better yet, no business practices. The people Al had gotten involved with were wrapped up in the old 'glamor' image to the exclusion of any real work."

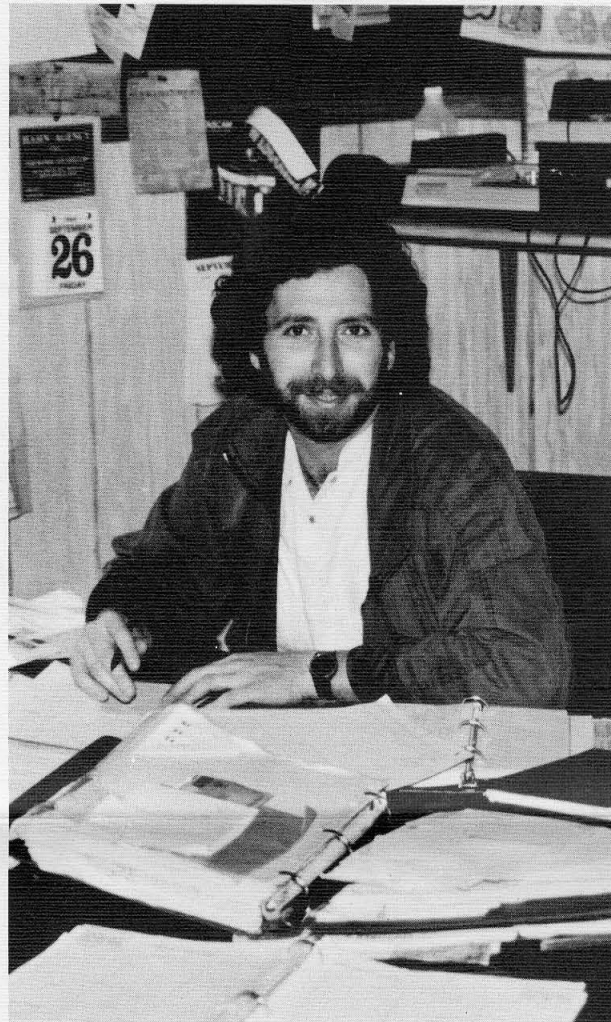
Not surprisingly, the studio foundered in 1980 and was resurrected by Ursini, Hyams and a silent partner as Chicago Trax Recording. Within two months they had worked an almost-miraculous transformation, recording three full-length albums—*Earl of Old Town, volume II, Jerry Grossman* and "A blues album whose title I can't remember but which took a mere four hours to record and another four hours to mix. I think it qualified for a world record in speed, if not in quality or copies sold," Hyams says.

Fueled by rave word-of-mouth advertising, business began walking in the door and the studio was booked around-the-clock. Hyams spent a lot of time ferreting out new business in Chicago's numerous music clubs and attributes a large measure of Chicago Trax's success to "being in the right place at the right time." Another important ingredient was the increasing sophistication of Ursini's engineering ability.

"The whole operation was just me and Al," Hyams explains. "Then, about one-and-one-half years into the business, we moved up to 16-track capability and realized we had to hire other people to do sessions. By this time we could put a reasonable financial statement together, go to the bank and say, 'Here's what we want to do, here's how it's going to pay off.'"

It was the beginning of a long and generally positive

relationship with the business's bank. "Running a studio is a capital-intensive business—you're always in debt," Hyams says. "Part of my job is educating our loan officer in the technical aspects of studio recording. And it's a process that never stops. Now, after nearly 8 years, they trust us to buy what we need to grow along with our business."



Reid Hyams

In addition to Hyams and Ursini, Chicago Trax's staff today consists of 5 assistant engineers, 2 receptionist/secretaries and a cadre of 15 freelance engineers who use the studio on a per-job basis. The facilities include two 24-track studios which are scheduled to go to 32-track digital equipment within the next several months. Artists who have recorded there include Ministry (for Sire Records); The Insiders (Epic/CBS); Bang Orchestra (Geffen); Gavin Christopher (Manhattan/Capitol); Jesse's Gang (Geffen); Colortone (Pasha/CBS); and the British group No Sovereign (Geffen). In addition, independent recordings have been produced for Gregg Allman, the Temptations, jazz pianist Bobby Enriquez, and Tom-Tom Washington who is better known as the superb horn arranger-producer for Phil Collins and Genesis. Chicago Trax also records a lion's share of the 'house' music popular in dance clubs across the country.

"DJ International, Chicago Nightlife, AKA, Sunset Records are just a few of the 'house' labels whose artists have recorded at Trax," Hyams comments. "Jesse Saunders and Vince Lawrence are two performers who emerged from the that scene and are now signed with Geffen Records. I understand they're getting national promotion and I hope they'll continue recording with us."

Hyams is encouraged to see major-label A & R (artist and repertoire) people in Chicago looking for new musical talent and, after a 10 year absence, Elektra has opened a permanent Chicago office. All signs seem to be pointing toward a revitalization of Chicago's music scene and, it is hoped, more business for Chicago Trax. Hyams also is part of a cooperative effort among members of the recording and music industry who have an interest in seeing the Chicago music scene grow. They plan on presenting a talent showcase, Choice Picks, June 18 to 21, inviting A & R people from all the major labels.

Hyams observes that, "The showcase concept is

important for what it is and for what it represents, meaning a level of cooperation and professionalism which has been sadly lacking in our industry." Along that same vein, Hyams is a candidate for a Board of Governors position with NARAS (National Association of Recording Arts and Sciences), and is a founding member of the organization's EARS (Engineering and Recording Society) Committee. He also works with the Chicago Music Coalition. And Columbia still figures prominently in Hyams' life with he and Ursini teaching three studio recording classes and a number of students working as interns at Chicago Trax.

With negotiations still in progress, Hyams can only hint at Chicago Trax's future merger with one of the Chicago-area's larger studios. "It's a world-class facility by anyone's standards and we anticipate that the merger will provide financing to renovate the Halsted Street studios in such a way that we will effectively eliminate most local competition," Hyams predicts. Sounds pretty ambitious for someone who never even wanted to become a businessman to begin with! Hyams ruefully agrees, then hurries to get in a final word. "The merger should take us from the Top 10 to the Top 3 studios in the Chicago area and that's going to mean even more work. So, even if the beautiful women and the guys with the backstage passes finally do discover me, I won't be available to come out and play for a long, long time."

## Referendum Approves Gallery/Cafe Site

In a rare but welcome demonstration of community spirit, the Columbia College student body overwhelmingly approved the concept of a student-run gallery and cafe and the additional student fee required to support it. The vote, held last March, totaled 1,882 with 1,806 yeas, 69 nays and 7 votes invalidated. Construction of the space on the first floor of the Wabash Avenue Campus is being underwritten in part by a generous gift from Columbia Board Trustee Myron Hokin. Mandatory annual fees of \$10 for fulltime students and \$5 for parttimers will fund the gallery's operating budget which is estimated at approximately \$50,000. The center is scheduled to open during the fall, 1987, semester.

The facilities will include film and video projection equipment, sound systems, raised platform areas for performance pieces, poetry readings and theater skits, and wall space suitable for hanging several exhibitions at a time. The space will provide seating for over 100 people in a coffee-house atmosphere. The Ad-Hoc Committee for a Student Exhibition Center has been organized as an advisory council, consisting of a student from each of the college's major departments, along with several faculty and staff members, to develop policies and select a director.

According to Mark Kelly, Director of Academic Advising and a Committee member, "This center will be unique in its approach for exhibiting student work of all disciplines, as well as in its control by students. It represents a tremendous opportunity to showcase the work of Columbia students." He added that the Alumni Association might consider using the space for get-togethers among themselves and networking opportunities with current Columbia students.



# Class Notes

## Before 1970

**Cornelia E. Lien Waterfall**, who received an M.S. from Columbia in 1952, is President of Waterfall/McMullen Communications Co. located just outside New York City. She writes under the name of Beth Waterfall and recently was cited by the Annual Awards Committee of the New York Press Association for her work in the Best Feature Story category and Special Coverage of the Arts. She also has just been named an editorial consultant to the Academic Alliances in Foreign Languages and Literatures... '57 Broadcast Communications graduate **Marty Holtman** writes from Boise, Idaho where he is a longtime resident and much-loved radio and TV personality. He was kind enough to mention Columbia College in a recent interview he gave to *The Idaho Statesman*. The paper also accorded him the honor of being named "Distinguished Citizen" in its February 15 issue.

## 1970s

**Richard Miller**, F '76, is a resident of Williamsburg, Virginia where he is an Assistant Curator with the Abby Aldrich Rockefeller Folk Art Center. Since leaving Columbia, he's freelanced as an assistant cameraman and obtained an M.A. in Museum Studies from SUNY at Cooperstown, New York... '78 Photography grad **Mark Towner** is holding his first one-person exhibition, "Post Industrialization," at New York's P.A.C.A. Gallery, June 4 through 28. The exhibition includes photographs and sculptures with the latter often serving as the subject-matter of the large format transparencies and Cibachrome color photographs. Mark earned an M.F.A. at Cranbrook Academy of Art... **Bobby Kramer**, Ph '79, operates a commercial photography studio in Boston... **Raymond J. Moore**, R/TV '77, is an audio-visual communications specialist for Zimmer, a division of Bristol-Meyers, in Warsaw, Indiana... **Karen Greenstein**, W/E '76, has just been named Director of Corporate Communications for the Concept One group of companies in Chicago... **Bruce Ogden**, Broad Comm '77, is an editor with Trans-American Video in Hollywood. He's recently worked on "The Jets in Hawaii" for the Disney Channel, and national telecasts of the Golden Globe Awards, the Black Gold Awards and the Academy of Country Music Awards, the latter a Dick Clark production... **John Michael Pudelek**, TV '76, also lives in the Los Angeles area where he is a freelance associate director and stage manager; recent projects include "Hollywood Squares," "Love Connection," and "Word Play"... **Miriam Solon-Hanover**, Th/W '75 and IAE '83, is the Communications Coordinator for Miller, Mason & Dickenson, Inc. in Chicago, and also is a member of the 4:30 Poets performing and publishing group... **Jim Englehardt**, a faculty-member of the Theater Department from '74 to '77, reports from Los Angeles that his play, *The Phantom Sword's Revenge*, will be produced by Brooklyn (N.Y.) Playworks this summer. Both this play and its predecessor, *The Phantom Sword*, premiered at Columbia back in the '70s.

## 1980s

**Ellie Shunko**, T/M '84, sends her regards to all her former cohorts in the T/M curriculum. She's currently employed as theater manager at Thornton Community College in South Holland, Illinois; so far, she's produced *Godspell* and inaugurated a children's theater program at the college... '80 Broad Comm graduate **Jo Ann Eaker** is the Public Relations Director for the Catholic Youth Office of the Archdiocese of Chicago. She's been working with public relations intern **Sandy Toledo** who graduates this June... **Karen Kaufman**, F '82, has been keeping very busy as a freelance production assistant/video camera operator and as a furniture designer for Jef Finger's Workshop. She recently served as a production assistant for "Rappin' Roots," which will be televised on ABC, and is exhibiting two parquetry wooden sculptures at Ruth Volid Gallery, 225 W. Illinois in Chicago... **John Watanabe**, R '86, is the new nighttime personality on WFXW-AM 1480 out of Geneva, Illinois. He also freelances as a live DJ... **Lucinda Guard**, F '81, is a Chicago-based freelance film and tape editor whose recent credits in-



Jo Ann Eaker

clude work on two dramatic films produced and directed by Columbia graduates—**Gaylon Emerzian's** *It's Not Always Happy at My House* and the award-winning *No Place Like Home* directed by **Mary Felice**. Lucinda was a guest artist at the Slice of Life Festival held last summer at State College, Pennsylvania where she worked with yet another former Columbian, **Sharon Zurek**... **Mark Barringer**, R '85, is moving full speed ahead with his "Busting Barriers II" album and TV movie and has a written commitment from Stevie Wonder to work on the project... **Eugene A. Folk**, AEMMP '84, is a financial consultant with Equitable Financial Companies and freelances as a talent consultant. He's in need of a sales assistant; any interested AEMMP grads are invited to call him at (312) 454-8535. Eugene is now married to his Columbia sweetheart, **Sherise Marshall**, Adv '86... **Walter D. Ayers III**, Art '80, is the owner/operator of Ayr-Line Graphics in Oak Lawn, Illinois... **Stacie Schiffman**, Art '84, has relocated to Colorado where she is a graphic designer with The Composing Room in Denver. Though she's wild about her adopted home, she gets back to Chicago regularly for vacations... **Fern T. Bogot**, AEMMP '83, has taken over the family business, Chicago Importing Co.—Wholesalers of Fine Food and Confectionary Specialties, and also has started a business, Consulting Fern, in which she works with visual, performing and culinary artists... **Ann Berry Tennes**, R '85, is Vice President of Sales for Prairie Lee Co., Inc. which recently opened a gallery at 301 W. Superior featuring native American and southwestern art. The name change

was occasioned by her August, 1986, marriage to Howard Tennes... **Richard De Salvo**, W/E '84, is a writer and print producer with the National Safety Council, publishes monthly in the Italian/American magazine *Fra Noi*, and placed second in two nationally qualifying bodybuilding contests in 1986... **Rachelle M. Brooks**, R/TV '83, is an associate producer and director for Group W Cable of Chicago... **Richard C. Miller**, TV '85, is living in Lansing, Michigan, where he works as a news photographer and editor with WILX-TV 10. He'd love to hear from others in his class—the address is 100 N. Pennsylvania, Lansing, MI 48917... **Stephanie Weaver**, F '83, has been attending the University of Illinois on a full traineeship from the Harris Foundation and will soon complete a Masters of Public Health in Maternal & Child Health Education. She's also been freelancing as a costumer and did *Dogg's Hamlet*, *Caboot's Macbeth* (Commons Theatre) which won Best Production at the non-Equity Jefferson Awards last June... The Columbia College Alumni Crew at Chicago's WCIU-TV, Channel 26, wrote in just to say "Congratulations!" to the Class of '87; the greeters include **Jimmy Nge** '82, **Lee Levin** '85, **Melissa Gross** '85, **Kristen Streiter** '85, **Tina Stiles** '85, **Richard (Marty C) Quinones** '85, **Juan Ramirez** '83 and the grand old man of the bunch, **Bill Hughes** '71... **Gilda Brim Larson**, Adv '85, is employed at the front-desk of WRXR radio but is open to suggestions for career advancement in the ad biz... **Dawn M. Ebert-Schatz**, TV '86, is currently on maternity leave from Frederick Paul Productions where she will assume the title of Vice President of Production and Post-Production upon her return... **Laurel Stratford**, IAE '82, is now an image consultant for Revlon International... **Sybil Larney**, IAE '84, has changed the name of her gallery from the Chicago Art Network to—Sybil Larney Gallery where **Richard Lange**, IAE '85, held a one-man show, "Trophies", from April 5 through May 2... **Bonnie Blanck**, IAE '85, performed her new work, "Coming into the Closet," at Randolph Street Gallery on April 9 and 10... **Donald Howze**, Broad Comm '84, returned to Columbia this past semester to guest-lecture in newstape editing. He is currently working as a newstape editor for KRON-TV in San Francisco and KTVU-TV in Oakland. Donald is active with the Bay Area Video Coalition for which he regularly conducts seminars in newstape editing techniques... And **Deborah Siegel**, Dance '83 and a Columbia faculty-member in that department, performed *Open Windows*, an original work, with collaborator Jan Bartoszek at the Dance Center of Columbia College in early May. ■

**TELL THE WORLD YOU'RE A COLUMBIA GRADUATE!** You can help spread the word about Columbia College by letting your company newsletter, community newspaper or professional publication know when you have news about a promotion, appointment, exhibit or special project—and be sure to mention where you went to college! ■

## What's News With You?

Your former classmates and teachers are interested in knowing what is happening in your life and career, so drop us a line today! Black and white photos suitable for reproduction are welcome. Use the coupon below for change of address, too. Deadline for the Fall newsletter is August 1.

Name \_\_\_\_\_

Home Address \_\_\_\_\_ Home Phone (\_\_\_\_\_) \_\_\_\_\_

Business Address \_\_\_\_\_ Business Phone (\_\_\_\_\_) \_\_\_\_\_

Degree/Year \_\_\_\_\_

Current Position/Employer \_\_\_\_\_

News (personal, promotions, community activities, elected office, etc.) \_\_\_\_\_

Mail to: Columbia College Alumni News, 600 S. Michigan Ave., Chicago, IL 60605-1996



# Columbia's Past Comes Alive Through Vintage Publications

Few would argue that Columbia College has always been a forward-looking institution, often at the expense of losing touch with sizeable chunks of its history. But the irrefutable fact remains that Columbia, in one guise or another, has been a Chicago fixture for nearly a century and a recently re-discovered collection of *Columbia College of Expression Bulletins*, 1904 through 1914, affords a fascinating comparison between the way things were and the way they are.

In the issue dated March, 1911, the cost of a 10-week semester is listed at \$60 with another \$50 to \$100 in room-and-board for "out-of-town young ladies and gentlemen who will be placed in suitable and congenial homes . . . escorts to and from trains will be provided." It is noted that those who have committed their lives to the W.C.T.U. (Women's Christian Temperance Union based in Evanston) will be given a 50% reduction on tuition. The Columbia Alumni Association, some 420 strong, held monthly meetings in the North Tea Room of Marshall Field's, and the school

itself, then located at 17 W. Van Buren in the Steinway Building, is described as "encompassing one entire floor, its rooms being light, airy and commodious." But perhaps most enlightening, and amazingly like the Columbia which is known today, is the following excerpt headlined "Distinguishing Characteristics":

*The Columbia College of Expression is singularly unfettered by preconceived ideas and ancient methods, yet is strongly conservative in that it occupies the middle ground between the Emotional or Impulsive School on the one extreme and the Mechanical or Imitative School on the other. It recognizes that Expression is concerned with a subjective content which must be apprehended, comprehended and experienced, and an objective form which must be strengthened, beautified and made effective. It bases its instruction upon that old law, "Impression precedes and determines Ex-*

*pression." It agrees with the pedagogic principle that growth must be from within outward, and by organic change, not by mere accretion. It believes that speakers and readers must be thinkers, but realizes that many of our best thinkers and writers are our poorest speakers and readers. To aid in rectifying this condition it trains every student to express himself in many ways, in conversation, in story telling, in dramatic impersonations, in writing, in public speaking, in recitation and in literary interpretation. Genuine literary training is made the basis of all the work in interpretation.*

*Its classroom mottos are: "Co-operation," "Learn to do by Doing," "Theory Never Made an Artist." Its business precepts are: "Secure good pupils by all honorable means, deal with them according to the golden rule while they remain, and, if possible, secure positions for them after they graduate."*

*The Faculty are original in their methods and are among the most advanced teachers of Expression in the profession. They are open to the truth however presented, and are generous in their knowledge, their time and their sympathy. Their criticism is always kindly and usually constructive. They pay particular attention to the growth of each pupil.* ■

## In Memoriam

### Daryle Feldmeir, 1923-1987

Daryle Feldmeir, former chairman of Columbia's Journalism Department, died in Brentwood North Nursing and Rehabilitation Center, Riverwoods, Illinois, on May 19 following a lengthy illness.

Mr. Feldmeir, widely known and respected in the field of journalism, came to Columbia in 1982 following a career that included service as editor of the *Chicago Daily News* and managing editor of the *Minneapolis Tribune* where he began as a staff writer and columnist in 1949. A native of Montana, Mr. Feldmeir was educated at St. Olaf College, Northfield, Minnesota and Harvard University which awarded him an M.A. in American History in 1949. He lived in Mexico for five years following his retirement from the *Daily News* in 1977 shortly before it closed.

Eulogies from fellow members of the journalism fraternity were many and sincere.

"Daryle was a rare combination of outstanding editor and outstanding human being," said Eric Lund, director of the Journalism Department's graduate program and acting Journalism chairman during Mr. Feldmeir's absence. "His professionalism, fairness and integrity, together with his humanity and marvelous sense of humor, won him the respect, admiration and affection of almost everyone whose life he touched. People liked being with him—and learning from him. What he was to his staff, he was even more to his students—friend, teacher, model and mentor."

Nicholas Shuman, assistant managing editor and national and foreign editor under Mr. Feldmeir at the *Daily News* and now a member of the Journalism Department's graduate-division faculty, remembered his colleague as "... a superb, aggressive newspaperman with matchless integrity, editorial judgement and dedication to the profession. He was respected all over the country and people who worked under him are editors all over the country. He was, without a doubt, the finest editor I have known in more than 40 years of newspapering."

James Hoge, publisher of the *New York Daily News* and former publisher of the *Chicago Sun-Times*, was quoted in the *Chicago Tribune* in tribute to Mr. Feldmeir: "He was one hell of a guy. He was a man of extraordinary wit and grace. He had the ability to motivate the very best talent in our business. I don't think there was anybody he respected more than a good journalist."

Pulitzer Prize-winning columnist Mike Royko, who worked under Mr. Feldmeir at the *Daily News*, spoke



Daryle Feldmeir

at memorial services held May 23. "I'm not sure I would have survived if it hadn't been for his understanding and support as an editor and friend," Royko said in reference to his own career. "To know Daryle was to love him. If the world were filled with people like Daryle what a heck of a place it would be."

Columbia President Mike Alexandroff called Mr. Feldmeir's passing "A terrible, sad loss to education and to journalism. He did an outstanding job of putting together a program that centered on public affairs. He was also an extraordinary human being whose constructive relationships with students were exemplary. He was generous kind and demanding."

Mr. Feldmeir is survived by two sons, Todd and Matthew; two daughters, Susan and Ann; and four grandchildren.

## Record Number Graduates in Class of 1987

Columbia College graduated its largest class to date with 713 students receiving the Bachelor of Arts degree and 55 earning the Master of Arts in ceremonies held June 5 at the Auditorium Theatre.

The Honorable James Hightower, Commissioner of Agriculture for the State of Texas and the country's leading advocate of progressive farm programs, delivered the Commencement Address and received an honorary doctorate. Other honorary degree recipients were philanthropist Irving Harris; sportscaster Jack Brickhouse; artist and educator Margaret Burroughs; President of NBC News Lawrence K. Grossman; and University of Chicago professor Pastora San Juan Cafferty.

Class Valedictorian Edward M. Moore, an English major, was awarded the \$250 cash Alumni Association Prize by Julie Ellis, President of the Alumni Association.

## WANTED: PEOPLE WHO LIKE TO USE THE PHONE

The Alumni Association needs volunteers for the fourth—and final—Phone-A-Thon of the '85-'87 Alumni Annual Fund campaign scheduled for June 15th through 18th. Calls will be made during the evening from the offices of Illinois Bell, 212 W. Washington, Chicago; a short training session, phone script and light supper will be provided. To volunteer, call Jennene Colky at 663-1600, extension 286. ■